

looking through the barred door at his maternal

"Good morning, sonny; do you want to get

"Yes; this is a tough place.

"It's too near the legislature.

Members have been hanging around here all day,

with their breath smelling of whisky. It's

"Grunt, I want you to be a good boy. I am

going to send you to the Reform School at Pon-

tiac until you are of age."

"Dad! go on; I'd rather play guilty of

burglary and robbery; go to the legislature

for a year and be through with it. I could get

the Governor to pardon me out."

"Mother! I hope this may prove a lesson to

you."

"Son—Got any rum?"

"Mother—No."

"Son—Go and get some."

"Mother—What for?"

"Son—I want to get drunk. That's the way

legislators do."

"Mother—You must not be like them."

"I'd rather be like them."

After some further conversation about family

affairs, out of an interesting character to the

general reader further than that the old man

had attempted to break a mule's will, and had

stuck up on the blacksmith-shop a card an-

nouncing that he would be back in two weeks.

William B. Taylor and Willis Hawkins, the

first and second clerks of the House, called, and

looked through the square trap-hole in the

door, and asked to be admitted, whereupon

Mrs. Wharton walked out with an empty basket

on her arm, and she had brought some

provisions for her son.

While in the court-room to-day, Miss Ella

Jackson and Miss Maud Hoyt, two small pres-

ented about 10 years each, handed a bouquet to

the prisoner as

A SILENT OF THEIR SYMPATHY.

These little misses were crying yesterday when

THE TRIBUNE correspondent was dragged off to

the jail, and waited upon the Doorkeeper of the

House with the request that he wouldn't allow

him to be taken to the State at the present time,

Mr. Nathan M. Barrett, of De Witt County, was

being a female inmate of the jail. The object

of Mr. Barrett's contempt of the Supreme

Court. He had the misfortune to be elected a

Supervisor, and as such, in the presence of the

Court, refused to sign some railroad bonds.

Mr. Barrett was confined here since

February for contempt. In the meantime his

term of office has expired, and yet

HE LANGUISHES IN JAIL.

Such are the privileges of a free country and an

unrestricted press.

The following dispatch has just been received,

with many more during the day of similar

character:

WENONA, Ill., April 5.—I glory in my place.

The people hold the Legislature in great

contempt. Mr. Barrett, of De Witt County, was

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ANY WHO ARE CURIOUS CAN ASCERTAIN WHAT THIS PAGE COST BY APPLYING AT THE BOX OFFICE OF HAVERLY'S THEATRE.

HAVERLY'S THEATRE---ONE WEEK ONLY,

Commencing To-Morrow Evening, April 7.

DENMAN THOMPSON, AS JOSHUA WHITCOMB!

Mr. Thompson succeeded in pleasing New York City thirteen consecutive weeks this season, San Francisco eight consecutive weeks, Boston four consecutive weeks.

Look into the matter quietly before purchasing your ticket. Don't you think he can please you?

A FEW NEW YORK OPINIONS.

From the New York Herald of November 14, 1878.

JOSHUA WHITCOMB, YANKEE FARMER, AT THE LYCEUM THEATRE. They gave out gilt-edged programmes at the Lyceum Theatre last evening to celebrate the 70th performance, excluding matinees, of the piece which forms the setting for Mr. DENMAN THOMPSON'S delineation of an old Yankee farmer, yclept Joshua Whitcomb. People have recently been finding out that such a piece was running over there, where pieces have never run of late years, except into the ground. A man would say to you, "Have you seen Uncle Josh?" You would reply in the negative. Straightway he would broaden into a grin--the grin of tickled recollection--and say, "Go." "What is he like; what is the piece about?" "Oh, never mind about the piece and the plot, and all that critical flummery that keeps a man asking himself if he ought to laugh; just go and roar at him; he's a Yankee farmer." After a week or two a man stops you in the street and says, "Do you know that Bergh has been laughing?" Having seen that Knight of the Rueful Countenance rise in the Court of Special Sessions to demand the punishment of the father of a half-starved family, who was working a horse with a sore ear, an "unheard-of cruelty, Your Honor," you deny the possibility as you would that a Hoboken ferryboat had been caught grinning. He thrusts a card from a newspaper under your nose. "It is a long time since I enjoyed such a continuous and hearty laugh as you afforded me last night, and I feel the better for it this morning." That settles it. If you can not see the rare spectacle of Mr. Bergh laughing, you can, as the next best excruciatingly funny thing in the world, go and see what caused it. You go, you laugh, you chuckle, you grin and roar. You find something rising in your throat, and something like tears starting to your eyes; in an instant you are rocking with laughter again like a three-year old child. It is a difficult matter to sit down and describe it.

From the New York Herald of November 21, 1878.

The success of "JOSHUA WHITCOMB" at the Lyceum Theatre has been so remarkable that it deserves to be frequently commented upon as an example of excellent business tact and patient waiting. During the past two weeks the audiences have been the largest that have gathered in any New York Theatre. It is a play that wins with every performance, makes friends for the actors and money for the management. DEN THOMPSON as a representative of a New England Farmer, with the least of stage effects, never failed to bring both tears and laughter. Little Tot (Miss Julia Wilson), with her sweet voice; Roundy, the handsome boy, also vocal, heroic, and good; Uncle Si, with his old-time humor, and Aunt Matilda, make a picture that never has been duplicated on the American stage.

From the New York Sun of September 8, 1878.

The performance of "JOSHUA WHITCOMB" is one of the most unique, and, in its loose and disjointed way, one of the most remarkable we have seen for many a day. That it is so is owing mainly to the extraordinary originality, fidelity, and simplicity of Mr. DENMAN THOMPSON'S rendering of the principal character, which is at once a type of broadly-recognized character and a triumph of mimicry. He is to us a reminder of the hardy virtues of our forefathers. He takes us back to the calm, sweet spots in our lives, where the sun shone with a brightness that will never come again. Joshua Whitcomb, as we now have him at the Lyceum Theatre, is wholly unlike any previous effort in the same direction. It may be that the actor is Joshua Whitcomb, and could not be by any possibility be anything else, and it is that which chiefly concerns us at this moment, and the critic can not escape the reflection that, if this is not Joshua Whitcomb, it is a rare piece of acting, for the people who go to see it declare that it is not acting at all, but reality. The personage is as actual, as consistent, as untrammelled by any consideration of audience, of stage effect, as if he were living a fact, and not acting a part, and, we suppose, the most flattering thing that can be said of Mr. Thompson's impersonation is that it needs no explanation and can not be criticised.

From the New York Sun of November 24, 1878.

With the present week, Josh Whitcomb will close his peculiar entertainments. He goes away at the height of Metropolitan success because prior engagements cannot be canceled. I cannot help paying him a parting tribute. He gives us less art and more nature than any player we have had this season, but it was a kindly, representative, and familiar type. We had never met Josh upon the boards before, but we seem to have known him all our lives when we did meet him. He carried with him a homely, honest protest against not only our artificial lives, but our artificial representations of life. The air of the country hung upon him. His very vulgarity had a charm, for it was that allowable transgression which we associated with our grandfathers somewhere back of our refined stir, in the sweetness of outdoors.

I think Josh Whitcomb went straighter to people's kindly inner natures than Rip Van Winkle or Solon Shingle, and unlike those stage heroes he was wholly untheatrical. Nobody ever played in anything with less aid from the trickery of the stage. He seemed to bring us back with his pre-Raphaelite simplicity to the source of all dramatic refreshment--which is truth, and so came down through our stony ruins like one of his own New Hampshire rills, making gladness and greenness for all. That a player could do this with so slender a story as was his ought to give us pause at a time when all the arts and sciences are co-ordinated in stage representation. It brings up the old suspicion that the real charm of the theatre is not in its dresses, its scenery, its furniture, or its machinery, but in its human nature--that given a man or a woman, all the rest is accepted on faith.

Good-by, Uncle Josh. I sat three or four nights looking at you, surrounded by intelligent people, and I never could quite get the smell of wild gentian and dried grass out of my head when the last scene was on. There was a fine-scented wind from the hills blowing through it, old fellow, and I asked myself a hundred times how it was that this delightful old ruffian out of rusticity should come the nearest to that much-vaunted French art of acting.

And the only answer I could ever make was that it was because he did not seem to act at all.

The New York Graphic of September 17, 1878, in speaking of Mr. DENMAN THOMPSON, says:

The Uncle Josh of Mr. Thompson will rank with the most lauded personations of the day. The impression left by the principal performer (Mr. Thompson) is one of unalloyed satisfaction. No person in a similar line of endeavor that we can recall possesses such naturalness, such fidelity, such ingrained character as this. His humor is entirely unconscious, and his pathos irresistible. The treatment of the actor is one of apparent simplicity, and his words and actions are produced with a spontaneous counterfeiting of an actual personage that defies analysis and disarms criticism. His art is high art, however lowly and homespun may be his theme, and we have no hesitation in pronouncing his Uncle Josh a rare creation, and himself entitled to all the honor that can attend an eminent comedian, made so by inborn merit, and not by extraneous artifices.

From the New York Evening Post, September 4, 1878.

A very remarkable and entertaining performance may now be seen at the Lyceum Theatre, where Mr. DENMAN THOMPSON is giving a representation of what the programme calls a three-act comedy drama, entitled "JOSHUA WHITCOMB." Mr. Thompson is, we believe, the author of this play; and while it has not even the semblance of a plot, candor compels the admission that he has succeeded in compiling one of the most curious dramatic structures ever submitted to public consideration, and has only to be known to become one of the most popular pieces of the day. Mr. THOMPSON swayed his audience last night at his pleasure. His pathos seemed to be as rare and as spontaneous as his humor. Anything more touching than the simple gentleness of the rough farmer at the bedside of the dying woman in the garret, is seldom seen on the stage. As the dying woman breathes he kneels to pray by the side of her pallet. At this instant the drunken husband enters and falls prostrate in an attempt to strike the kneeling farmer. The latter springs to his feet, drags the intruder to an open window and flings him out. He then returns to the bed and kneels again. The slightest indication of irreverence in this scene would reduce it to the level of blasphemous burlesque, but Mr. THOMPSON plays it with such sturdiness of purpose that the spectator only admires the man who is bold enough to fight and too brave to be ashamed of praying.

GRAND MATINEES WEDNESDAY AND SATURDAY.

Warren-
MPLERS
splendid
of carpen-
Address C.
THE PIL-
WILTON, S.
CASH PR-
I. R.

60 YARD
DUKE, C.
No. 57,
beas-
Our go-
the late-
in our
to the low-
stranges
on easy
Post them
West Man-

I will &
e-cloth-
No. 187,
KIRK, O.
EVANSKY

ED THIEF
A equal
TO KIRK
to good
light bo-
st. 18

ROOM
of 12
to Kurlow
ance him

ESTOVER
N THE CI-
AND BOD-
ADDRESS Y
D. A. 80,

CABINET
F. BRUCE
LITURITE
800, Tribu-

WALNUT
furniture
WALNUT
WALNUT
HOLD CO.

L. M. C.

REAL ESTATE.

Review of Rents for the Benefit of House-Hunters.

Price of Houses in the Three Divisions, This Year and Last.

Store Rents on the North, South, and West Sides.

An Increasing Demand for Lots from Workmen.

The Sales and Building of the Week—Rapid Transit and Real Estate.

The house-hunter is abroad, and the real estate agents are busy attending to him. Careful inquiry among the purveyors to the demand for house accommodations shows that, taking the city through, rents are generally the same as last year.

Some agents report an undepressed condition on the part of tenants to pay last year's prices, and in consequence some shifting of quarters. But this is not the rule. In some of the better localities there has been a slight rise. The North Division has had the benefit of the most of this upward movement.

On the South Side, the accessibility gives houses there a great attraction. Lincoln Park is usually regarded as remote, but a measurement on the map shows it to be only about the same distance from the river as Fourteenth street on the South Side. It has not been as active on the North Side as in the other divisions, and is, consequently, more demand than supply. On such localities as North Dearborn, LaSalle, and Indiana streets, east of Clark, there has been a rise of 5 to 10 per cent on rents.

On the West Side, rents are generally the same as last year. The demand for houses in the North Division is not so active as in the other divisions, and is, consequently, more demand than supply. On such localities as North Dearborn, LaSalle, and Indiana streets, east of Clark, there has been a rise of 5 to 10 per cent on rents.

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AMUSEMENTS.

HAVERLY'S THEATRE.

J. H. HAVERLY, Proprietor and Manager.

This Sunday, Last Night

Distinguished Author and Actor, Mr. DION

BOUCAULT,

AS CONN, IN HIS GREAT IRISH PLAY

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patient is unable to do his work, and the pain is

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